

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 63.—No. 25.

SATURDAY, JUNE 20, 1885.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

Madame Adelina Patti.

THIS EVENING (SATURDAY), June 20, "LA TRAVIATA."

Alfredo, Signor Giannini; Germont, Signor De Anna; Barone, Signor Camacielo; Flora, Mme Lablache; Annina, Mme Bauermeister; and Violetta, Mme Adelina Patti (her only appearance in this character). The incidental divertissement supported by Mme Malvina Cavalazzi. Conductor, Signor ARDITI.

TUESDAY Next, June 23, only performance of "SEMIRAMIDE." Arsace, Mme Scalchi; Assur, Signor Del Puente; and Semiramide, Mme Adelina Patti (her only appearance in this character).

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ST JAMES'S HALL, TUESDAY, June 30, at 2.30. The following eminent Artists will kindly assist: Mdme Valleria, Mdme Trebelli, Miss Hope Glenn, Mr Edward Lloyd, Mr Herbert Sims Reeves, Mr F. Barrington Foote, Miss Amina Goodwin (piano), Mdle Eisler and Miss Carpenter (violin). Recitations by Mrs Stirling and Mr G. Grossmith. Full particulars will be duly announced.

MRS LENTHAL SWIFTE'S EVENING CONCERT will

take place at Ladbroke Hall, Notting Hill, on June 29, 1885, at Eight o'clock. Artists: Mdmes Marian McKenzie, Wakefield, and Lenthal Swift; Messrs Hulbert Fulkerson, John Probert, Isidore de Lara, Chas. Copland, Hilton, Otto Booth, J. Bowman, Gustav Ernest, Traherne, and Cecil. Conductors—Messrs J. Liebhich, Russell Lochner, and A. Lenthal Swift. To conclude with "PRIZES AND BLANKS," an Operetta in one act, music by OTTO BOOTH. Mdmes Reeve, Lenthal Swift; Messrs H. Fulkerson, Frank Holt, F. de Lara, and Cohen. Tickets on application to Mrs LENTHAL SWIFTE, 11, Chesterton Road, North Kensington; W. H. Rose, 29, Norfolk Terrace, Bayswater, W.; and Messrs Pocock & Sons, 103, Westbourne Grove, W.

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And her hands and feet are—well,
I'll say ditto, and not tell
Any lies.

Though her eyes are soft and blue,
They have not the brilliant hue
Of the sky;

Yet when in their depths I look,
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MR HENRY LESLIE'S CHOIR, ST JAMES'S HALL—

SECOND and LAST CONCERT, SATURDAY Morning next, June 27, at Three o'clock. Soloists—Mrs Hutchinson and Mr Joseph Maas. Violins—Mr John Dunn and Mr Louis d'Egville. At the Pianoforte—Mr J. G. Calcott. At the Organ—Mr John C. Ward. Conductor—Mr HENRY LESLIE. Tickets, 7s. 6d., 3s., and Admission, 1s., of the usual Agents; and Austin's Office, St James's Hall.

HERR S. LEHMEYER has the honour to announce that his

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"THE REPROACH."

MR DYVED LEWIS will sing GOLDBERG'S admired Song, "THE REPROACH," at St Peter's Hall, on June 23.

"PEACEFULLY SLUMBER."

MISS MARIAN MCKENZIE will sing RANDEGGER'S beautiful Song, "PEACEFULLY SLUMBER" (violoncello obbligato, M. Albert), at Willis's Rooms, Saturday next, June 20.

"MEDEA"

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(See List, 7 to 40.)

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THE BANDBOX.

(Continued from page 363.)

The ventriloquist, Love, gave an entertainment during Lent, 1843, and on Whit Monday, a Scotch actor, Mr Maywood, became the lessee. He had collected a good company, including Mrs Stirling, Miss Daly, Mr Alfred Wigan, Mr Balls, Mr Granby, and Mr Craven. *Love's Labyrinth*, *The Rights of Woman*, and *The Wandering Minstrel*, with Mr Walton as "Jem Baggs," formed the first night's programme. Mr W. S. Emden was stage-director. Miss Rebecca Isaacs appeared soon after the opening, and after a variety of revivals for Mrs Stirling, a new domestic drama, *Aline*, *The Rose of Killarney*, was produced with entire success on Monday the 10th of July. The author was Mr Edward Stirling. Miss Fanny Ternan, afterwards a very popular vocalist and actress, played in juvenile parts during August, in which month, also, Hammond returned to the scene of many former triumphs. Wright and Paul Bedford came for a few nights in September, and Mr Maywood terminated his very spirited season in the following month. Hammond gave a monologue, *A Night with Punch*, in November, and at Christmas opened the house—in conjunction with Mr Lawrence—with a melodrama, *Adèle*; or, *The Roub Brother*. The leaders of the company at this time were Mr George Bennett and Mr Alfred Wigan. A version, by Mr Charles Webb, of Dickens' *Christmas Carol* was given in February, 1844, with George Bennett as "Ebenezer Scrooge." On Saturday the 30th of March Rayner, the original proprietor, had a benefit, and appeared as "Job Thornberry" in *John Bull*. At Easter a reduction of prices—always a most unhealthy sign—was announced, and Flexmore, Mr and Miss Marshall were added to the company. Miss Heron, subsequently an actress of distinction, but now an infant phenomenon, also played in *The Irish Tutor*. A burlesque on *The Bohemian Girl* was also tried with moderate success. In the middle of July, Charles Webb's version of *Martin Chuzzlewit* was given, when Henry Hall, who had been again engaged, doubled "Pecksniff" and "Mrs Gamp" in the cleverest manner.

The management was quietly transferred on Monday, the 22nd of July, to Mr Roberts, who produced Gilbert à Beckett's burlesque, *The Wonderful Lamp*, with Miss Emma Stanley as the "Princess," Wright as "Aladdin," and Paul Bedford as the "Magician." These artists subsequently appeared respectively as "Pollione," "Adalgisa," and "Norma," in the burlesque founded upon Bellini's celebrated opera. A version of *Don César de Bazan*—by Mr T. Archer—which was just then going the round of the London theatres, formed the next novelty, and on Monday, the 11th of November, a new burlesque, *The Knight and the Sprite*, by G. à Beckett and Mark Lemon, was given, in which Mrs Walter Lacy made her first appearance here as "Sir Hildebrand," to the "Undine" of Miss Bromley. This burlesque was a skit on the popular ballet of *Ondine*, and the *Pas de l'Ombre*—immortalized by Cerito—was here danced "with the view of throwing all previous shadows into the shade," by Miss Louisa Howard. *The Knight and the Sprite* ran for the rest of the year, but was pre-faced at Christmas by a revival of *The Christmas Carol*, the lessee humorously announcing that "finding *The Chimes** are to be rung out from all quarters, he begs respectfully to announce that there is such a thing as *A Christmas Carol*, the five staves of which will be chaunted by the favourite members of his establishment." Edward Stirling's drama, *The Road of Life*, was revived in January, 1845, for Mr George Wild, who appeared also a little later in a burlesque on *Antigone*, from the clever pen of Mr E. L. Blanchard. Mr Roberts' management ended in March, but Mr H. Hall reopened the theatre at Whitsuntide with a drama, *London by Night*, and a burlesque—by Blanchard—on *Robinson Crusoe*, in which Mrs C. Horn, from Southampton, made her debut. The conjuror, M. Philippe, had the Strand at Michaelmas, and in December, Mr Gregory, the editor of the infamous *Satirist*, engaged the house, exhibiting himself as "Shylock," "Othello," and "Hamlet."

Philippe again rented the Strand for several months, in 1846, and was succeeded in August by Mr Gregory, who played a round of Shaksperian characters, supported by Messrs Leigh Murray, Attwood, Marshall, and Miss M. Glover. He also produced a new tragedy, by an anonymous hand, *The Maid of Warsaw*. Later on,

* The title of another of Charles Dickens' Christmas stories, much dramatized at the time.

a Mr Morley, from Covent Garden, gave a monologue entertainment. The little Strand was not exactly prosperous at this time. Early in 1847, we find it turned into a species of casino, under the title of Frascati. Then it served as a life-raft for the company turned adrift by the collapse of Mr Bolton's management of the Olympic, and Mr J. R. Scott, the American tragedian, played in Maturin's most gloomy *Bertram*, with Mr Archer and Mrs Gordon. The next attempt at management was made by Mr Fox Cooper, who opened at the end of April with a drama founded upon Hogarth's *Marriage à la mode*, a ballet, *The Arabian Nights' Entertainments*, and—a fourpenny gallery. Mr Rayner had a benefit on Tuesday, the 11th of May, when he played "Tyke" in *The School of Reform*, and Mrs Fitzwilliam came down from the Haymarket to sing "Robin Adair." Mr George Wild, Miss Fanny Williams, Mr Flexmore, Mr Oxberry, and Mr S. Emery had engagements at various periods of the summer and autumn. Some Bojemenas were exhibited at Michaelmas, and at Christmas a pantomime—the first at the Strand—was given. It was called *The Man in the Moon*, was written by a Mr Van Deightone, and was quite a success. Mdle Louise Blanche was Columbine; Mr Smithers, Harlequin; Mr Yarnold, Pantaloon; and Mr Harwood Cooper, Clown.

Mr Oxberry became associated with Mr Fox Cooper in February, 1848, and the English Opera Company, which had been rendered houseless by the abandonment of Mr Bunn's speculation at the Surrey, took refuge here in March. *The Daughter of the Regiment* was very fairly given by Miss Poole, Mr Donald King, and Mr Borrani, with a small but efficient orchestra and chorus directed by Mr Tully. Soon afterwards, Auber's then new opera, *Huydée*, was mounted for the same artists. This effort proved far too ambitious for so limited an arena, yet the attempt, nevertheless, was creditable, and the execution, all things considered, painstaking and correct. A smartly-written burlesque, *Sir Rupert the Fearless, a Legend of the Rhine*, was put forward at Easter, and the season terminated early in May. Mr Hooper, of the Brighton Theatre, opened for the winter season at the end of October, and early in November a pretty musical piece, founded by Mr Edward Stirling on the old ballad, *Jeannette and Jeannot*, with Mr Henry Webb and Miss Rebecca Isaacs in the principal characters, seemed likely to give the house a lift. The management, however, collapsed after only a few weeks duration, and Professor Anderson's necromantic entertainment formed the only attraction at Christmas. Another attempt was made by Mr Hooper in March, 1849, with Otway's *Venice Preserved*, in which Leigh Murray played "Jaffier" to the "Belvidera" of Mrs Beverley, "of great provincial celebrity." On Monday, the 26th of March, Mr H. T. Cobham made his debut as "Duke Aranza," in *The Honeymoon*. This was a son of the once very favourite actor of that name.

Mr Henry Farren, who had intended to undertake the management of the Olympic—burned down on Thursday, the 20th of March—now made arrangements to transfer his energies to the Strand, which he opened on Easter Monday with Bayle Bernard's domestic drama, *The Farmer's Story*, supported by a company including the names of Compton, Miss E. Montague, Mr and Mrs Leigh Murray, Mr C. Bender, and Mr Norton. The new lessee appeared himself also in the after-piece, *Robert Macaire*. There was greater promise of stability in the new management than had been apparent in any previous one, for some time past, and the house now soon became not only respectable but popular, and even fashionable. Mr Leigh Murray was appointed its stage-manager, and engagements were entered into soon after the opening with the veteran Farren, who eventually became associated with his son in the direction, and with the accomplished Mrs Stirling, then in the zenith of her beauty and talent. Old Farren made his first appearance as "Michael Perrin" in Planché's comedieta, *Secret Service*, and Mrs Stirling hers as "Laura Leeson," in *Time Tries All*. A new farce by J. Maddison Morton, *John Dobbs*, was also successfully produced. Old Comedy was next attempted, Farren playing "Dr Cantwell" to the "Mawworm" of Compton, in *The Hypocrite*. This was followed by revivals of *Speed the Plough*, and *A Cure for the Heartache*. Mrs Inchbald's two-act farce, *Animal Magnetism*, was also at one time to be found in the bills, and in July Coleman's *Ways and Means* was put up, with Farren as "Sir David Dunbar." At the end of this month, a new comedy in three acts, *Hearts are Trumps*, by Mark Lemon, was brought out with most signal and well-deserved

success, running uninterruptedly for many weeks, until replaced in October by John Oxenford's adaptation of *Adrienne Lecouvreur*, entitled *The Reigning Favourite*, in which, despite inevitable comparisons with Rachel—its great original—Mrs Stirling was still admitted to look and play superbly as the heroine.

(To be continued.)

THE ENGAGEMENT OF FOREIGN ORCHESTRAS.

(To the Editor of the "Musical World.")

SIR,—It may be within your remembrance that in your issue of February 28th of this year, I made, in the columns of the *Musical World*, an earnest, though, I fear, weak, protest against the engagement of a foreign band at the Inventions Exhibition, more particularly at such a period as the present, when, in common with all other professions, trades, and industries, the musical profession is suffering so severely from "temporary depression." You may also remember that I therein asserted that a decidedly better band composed of Englishmen and domiciled foreigners could be obtained for less than half the cost necessary for even an economic engagement of the German one then being negotiated with; and you will doubtless call to mind the fact of my urgently advising my brother professors to present a respectful but vigorous memorial to the Prince of Wales, as President of the Exhibition, protesting against any such engagement; such protest having, I contended, a tendency to prevent a repetition of such an at once foolish, extravagant, and unpatriotic proceeding on any future occasion. That this letter of mine was very extensively read by musical professors I have good reason for knowing; while I also know that they fully concurred in the opinions and views therein stated; but not being bricklayers' labourers, or journeymen carpenters, nor even a "constitutional opposition," none of these said professors took any steps towards carrying out my most reasonable suggestion, while motives of propriety (were I to say modesty, I should not be believed) prevented me from taking the initiative in such a matter, a duty appertaining to other members of the profession whom it must be perfectly unnecessary for me to name.

The effect of such protest on the part of the musical profession would be, as above asserted, to avert a similar calamity on any future occasion; but, had the memorialists, at that early stage of the negotiations, vigorously and clearly represented the case to the Prince (even suggesting such a way out of the difficulty), I think it is not being too sanguine to believe that he and his fellow-councillors (all wealthy men), might have been induced, in order to save their reputations for wisdom and patriotism, to annul the unnatural engagement with the Germans, buy off Herr Strauss, and engage Sir Arthur Sullivan's, Mr Barnby's, Mr Hallé's, Mr Mount's, or even Mr Richter's orchestra instead.

We have now before us the painful results of this apathy and dilatoriness of British musicians, who even now content themselves by grumbling and groaning amongst themselves; leaving the Press to fight their battles for them; and that after they have allowed the enemy to march into the citadel unopposed.

Now, either a *dance* band or one capable of the performance of an ordinary concert-programme was required at the Exhibition; consequently, as every musician clearly foresaw and foretold, no band whatsoever that could be engaged from abroad could compete with any one of our recognized concert orchestras, should it be the latter that was wanted, that is to say, such as could properly perform overtures, symphonies, operatic selections, &c.; while to those persons who would be attracted by, and listen to a programme consisting solely of dance music, marches, and opera-bouffe selections, a third-rate English band, such as could have been obtained for one-tenth of the sum now paid to Herr Strauss, would have appeared as the very pitch of perfection. By this I do not mean to assert that such third-rate English band would be equal to that now performing at South Kensington (although, if the criticisms of the entire Press be anything like correct, I should be perfectly justified in making such an assertion), but merely that an audience attracted by such a class of music would be totally unable to distinguish the difference between the performance of a remarkably fine band and that of one of a very inferior description. And it is now manifest to the simplest novice that for the performance of any work beyond the rank of the valse, march, or opera-bouffe, any well-known English orchestra is far better fitted than is the band of Germans now engaged (honestly and justly enough as far as they are concerned), in still further diminishing the daily decreasing incomes of English musicians.

There are two circumstances in connection with this remarkably clever piece of business that are worthy a certain amount of consideration. In the first place it is asserted that Herr *Eduard* Strauss

has no band of his own to bring over; that is to say, that he has not under his direction, in his own country, any number of performers who are accustomed to play together, and for whom he could accept an engagement. Of the correctness of this assertion, however, I have no knowledge whatever, and merely offer it, for the consideration of your readers, for what it is worth; the other assertion, however, as that the artists now performing at South Kensington have not been in the habit of constantly or frequently performing together is so perfectly reasonable, as must be seen by any man who will for one moment reflect on the subject, that I think we may safely regard it as strictly correct.

In proof of this let us suppose Mr Manns to have received an offer, on as good terms as you may choose to imagine, for the engagement of his entire Crystal Palace band, for a period of two months in Paris, Vienna, or Berlin. This offer he, of course, by kind permission of the Crystal Palace directors, accepts, and proceeds to announce the fact to the members of his orchestra. Now it is well known that in Strauss' band, as well as in that of Mr Manns, most of the artists have other, and frequently more important and lucrative engagements, that they are not entirely dependent on those renowned conductors for their means of living; wherefore, in reply to the last-named gentleman's enquiry as to the willingness of his artists to accompany him, some eight, twelve, or sixteen thereof refuse to do so. This circumstance, however, while somewhat discouraging and perplexing, does not prevent Mr Manns carrying out his contract. He fills up the gaps in his ranks with artists from without; and it needs but little knowledge of matters musical to understand that in his selection of recruits he has no very great choice; he cannot easily obtain the *élite* of the profession.

As it would be with Mr Manns so must it be with Herr Strauss, or any other director of an orchestra; wherefore, if by no means follows that because we have got, at a cost of £8,000, the renowned Strauss (*Have we got the real article?*) we must also possess the renowned Strauss' renowned band. However, "the proof of the pudding is in the eating," and if our critics are to be believed, the band at the "Inventions," be it the veritable Strauss band or any other, is no better than, if so good as, one taken hap-hazard from a list of ordinary English orchestras.

Now I dare assert that this most disgraceful and injurious state of things would never have existed had the most prominent members of the musical profession acted promptly and vigorously on the suggestion made by me in the letter before referred to, and I most earnestly advise those professors to adopt, even at this late hour, without further delay the course there recommended, for the purpose of properly and publicly expressing their disapproval of such an unwise and unpatriotic proceeding, and as a means of preventing its recurrence on any future occasion; for, in the absence of some such solemn protest, the only result of the adverse criticism of the press will be to cause the Exhibition Committee and other similar bodies to be more judicious in their selection of a foreign band on future occasions, not to abstain altogether from engaging one.

Trusting that this unintentionally long letter may have the effect of rousing my apathetic *confrères* to energetic action in this emergency, I remain, Sir, yours truly,

THOMAS REYNOLDS.

Mdme Nilsson has gained the action which she brought against her husband's heirs for the recovery of 207,000f and some Panama shares. It was proved to the Court that Mdme Nilsson had remitted money to M. Auguste Rouzaud, her late husband, by drafts on her New York bankers. Memoranda in the handwriting of M. Rouzaud were also put in, showing his acknowledgment for large sums received from Mdme Nilsson. The heirs were accordingly defeated on all points, and have been condemned to hand over a sum of 210,000f to the plaintiff.

PHILHARMONIC SOCIETY.—At the general meeting of this society, held on June 13, it was officially announced by the hon. treasurer that not only would there be no call upon the guarantors of the past season, but that there was a profit of over £100 on the season's transactions. The following gentlemen were elected directors for next year: Messrs Francesco Berger, W. H. Cummings, Charles Gardner, Alfred Gilbert, George Mount, Charles E. Stephens, John Thomas. The following gentlemen were elected members to fill vacancies occasioned by death: Mr Richard Blagrove and Herr Oscar Beringer. The following associates were elected: Herr Gustav Ernest, M. Jacques Blumenthal, Mr John Cheshire, Mr William Shakespeare, Mr John Bridson, and Mr E. R. Lockwood. The following ladies were elected female associates: Miss Kate A. Barnes, Miss Carlotta Elliott, Miss Beata Francis, and Miss Maude Valérie White. Six concerts will be given, at St James's Hall, on March 4, 18, April 1, 15, May 12, 26.

INVENTIONS EXHIBITION.

MESSRS BOOSEY & Co.'s MILITARY BAND AND BRASS INSTRUMENTS.

From "The Times."

Readers of Mr Squire's account of the progress made in the construction of wind instruments may see examples of all, or nearly all, the kinds he mentions in the large central stand at the east end of the gallery, where 140 instruments of wood and brass, made by Messrs Boosey & Co., are displayed. Mr D. J. Blaikley, the director of their works, proposes during the Exhibition to give a lecture in the concert-room on the results of some experiments he has made with the bugle horn. Here are four of these instruments and four cylindrical tubes divided into segments to show the position of the nodes of the first four notes of the harmonic series, the lengths of the semi-vertical segments in each part of the horn for each of these four notes, and the proportionate velocities of the sound-waves. Below these horns are set out all the pieces of metal (211 in number) which are required in the manufacture of a light valve cornet in B flat, and on the other side of the case is a sectional model of an arrangement for shortening and lengthening the air passages in the patent compensating pistons which serve, especially in three or four valved instruments, to produce improved and correct intonation. One of the large instruments shown is an orchestral tuba in C, an octave lower than the C euphonium.

From "The Musician."

A peculiar "booming" sound had for some time aroused our curiosity, so much so that at last we determined to trace its origin, first seeking, as we thought, a quiet spot to jot down a mem. or two. While so occupied, we were almost deafened and stupified by a terrific "boom" immediately behind us. We had unconsciously placed ourselves immediately under the monster drum, exhibited by the well-known firm of Messrs Boosey & Co., upon which a stalwart Guardsman had felt an inspiration to try his powers—and powerful those powers were—and prodigiously powerful was the big drum's "boom." Seeing Messrs Boosey & Co.'s very large and handsome show case hard by, in the charge of a very chatty and intelligent gentleman, we were tempted to open out a conversation, and elicited from him the fact that the drumhead was made from the hide of an ox that had taken a prize at the Christmas Cattle Show in the Agricultural Hall, as far back as 1862, Messrs Boosey & Co.'s assistant having seen the animal alive, and marked him for the posthumous honour of frightening the writer of these lines. The drum measures eight feet in diameter, the skin in all (measuring the parts drawn over the sides) upwards of nine feet. The display of instruments in Messrs Boosey & Co.'s stand is very fine, and is perhaps the most beautiful and interesting among the miscellaneous show of instruments in the exhibition, and it is the boast and pride of the firm, that every instrument shown on their stand has been entirely made on their own premises, by their own workmen. Their assistant called especial notice to a pair of silver kettledrums, which they made for the 3rd Hussars, and which are valued at 500 guineas. Also (and which not seeing would be deemed incredible) to the various parts—numbering in all 211—which are requisite in the construction of one light valve cornet. All these parts are shown in the case. There is also shown a set of four bugle horns and four cylindrical tubes divided into segments to show the position of the nodes of the first four notes of the harmonic series, and the length of the semi-vertical segments. We believe some lectures are announced to be given during the exhibition upon these instruments.

GAIETY THEATRE.

On Tuesday evening Miss Marie Van Zandt played the second of the three characters announced for her during M. Mayer's present season. On this occasion she appeared unsupported by novelty, and without a chance of critical attention being diverted from exponent to text, from the artist to the composer. Our public have long enjoyed familiarity with M. Ambroise Thomas' *Mignon*. They have seen the heroine of that work embodied by artists of various rank and pretensions; its music has become common property in the sense that all amateurs feel entitled to sit in assured judgment upon its performance; and, with regard to the leading part, it would be hard indeed to excite expectation above that which has again and again been satisfied. Consideration of these facts makes plain that Miss Van Zandt underwent, in *Mignon* a far severer test of capacity and likewise of popularity than in M. Delibes' *Lakmé*. The one case allowed no possibility of comparison; in the other, challenges to that critical exercise came crowding thick and fast. It might be said that the young American gained one point beforehand, since it was certain that she would offer to the eye a fitting embodiment of the girl-woman whom the ingenuity of French librettists developed

from the mere child of Goethe's fancy. In this respect *Mignon* is a difficult character, as most opera-goers have had occasion to observe when seeing the part played by artists more or less mature. The *Mignon* of Tuesday evening presented all the verisimilitude upon which the most exacting could insist. She satisfied one sense completely, and gave the mind no disturbance by calling upon it to recognize more of make-believe than that which inherently belongs to stage art. The character of *Mignon* is as difficult to act as to set before the eye. There is a constant danger of overstepping natural limits, and creating an exaggeration of the child to whom love gives the heart of a woman. It can hardly be needful to indicate the situations which may be said to clear the ground for this tendency, and it certainly will suffice to name the boudoir scene, wherein *Mignon*'s "business" too often becomes a burlesque "played to the gallery" rather than an expression of natural feeling the more pathetic because of the form it impulsively takes. We lay stress upon these considerations, not only because they go to the heart of the character, but also because, in their regard, Miss Van Zandt was irreproachable. A more consistently true, and therefore touching, representation we cannot call to mind. Exaggeration vainly held out its bait of cheap effect to the young artist, who played from first to last simply, yet without an air of forced reticence—in other words, naturally.

Reviewing her performance, two scenes are prominent, each a representative of others less important. These are that of the boudoir, already referred to, and that which brings the drama to a happy end. How far asunder they stand need scarcely be pointed out. In the one case *Mignon* embodies an instinctive jealousy hardly recognized for what it is by the child whom it masters. In the other she has to show, with simple pathos, how memories recalled to life can penetrate and dissipate the mists of years. It is difficult to say in which the art of Miss Van Zandt more excelled, or in which it was less obvious as a factor of the situation. Enough that the requirements of each scene were met without apparent effort, and with, on that account, all the greater success. Miss Van Zandt's singing was affected in the earlier scenes by a cold from which she had barely recovered. But the uncertain intonation of the opening act disappeared as the artist warmed to her work, and, before the second had proceeded far, was no longer apparent. Thenceforward, Miss Van Zandt used her sympathetic voice, so touching in its quality, with full effect, singing with intense yet unrestrained expression, and investing with singular charm the beautiful phrases which the composer has put into the mouth of his heroine. It is true that "Connais-tu le pays" made less than the effect it sometimes produces, but this was fully made up for later, especially in the closing scene, where the pathos of the music derived every advantage from a rendering absolutely affecting. The young artist may be congratulated upon the manner in which, generally speaking, she endured a crucial test.

Miss Van Zandt obtained powerful support from those associated with her. Mlle Marie Hamann played Philine with entire propriety, and sang the showy music of her part with adequate skill, more than once warmly acknowledged by the house. M. Dupuy (Wilhem) again made a favourable impression. His "Adieu, *Mignon*," and his rendering of the Romance (encored) in the last act were efforts of unquestionable taste and effect. Lothario had a judicious representative in M. Carroul, who occasionally excited reminiscences of M. Faure, while Laertes—a very loquacious personage in the original version—was played with great spirit by M. Soulaacroix, the minor parts being sustained by M. Chappuis (Jarno), M. Léon (Antonio), and Mlle Verheyden (Frederick). The chorus was good, and more than a word should be said for the orchestra, which, under Signor Bevigiani's skilful guidance, played with exquisite delicacy. Seldom, indeed, have we to note greater excellence in this respect. It was a treat to hear M. Thomas's dainty accompaniments rendered in a manner so nearly perfect.—J. B.

LAKMÉ.

(To the Editor of the "Musical World.")

DEAR SIR,—On Saturday evening I was much pleased with the charming opera of *Lakmé*, but will you, or one of your many readers, kindly inform me in what part of British India the native young women appear in public with their faces unveiled and dressed like Swiss peasants? Also, if possible, kindly inform me how long Indian girls have taken to dancing in European fashion. When I was in India, which is certainly a long time ago, Indian girls danced more with their hands than their feet. No doubt things have greatly changed. I am, dear sir, yours truly,

INQUIRER.

Ch. Gounod has promised MM. Ritt and Gailhard that he will write them an opera.

RICHTER CONCERTS.

The eighth concert, and last but one of the present series, was the occasion for producing a Symphony in C, by R. Fuchs, a young composer, and, since 1875, professor of harmony, counterpoint, and composition, at the Conservatoire of Vienna. The work is couched in the traditional symphonic form; the plan is neither obscure nor embarrassed, but seems to be carried out correctly and with ease, while the scoring and orchestration are such as to deserve respect. On the other hand the work does not strike one with a sense of power or deep thought, or individual charm. Subjects and their treatment are equally devoid of any marked character, and it is, therefore, probable that Professor Fuchs composed this symphony as a sort of pastime in the intervals of leisure allowed him by the exercise of his professional duties. As such, it is no discredit to its origin, but rather out of place at the Richter concerts. Glinka's "Komarinskaja," "repeated by desire," fitted well in a programme which included, besides the afore-mentioned symphony, two important selections from Wagner, and the "Leonora" overture, No. 3. In "Komarinskaja," the composer has with rare art and sympathetic feeling preserved the freshness and artlessness of the folksongs which inspired him. It is certainly the most successful novelty Herr Richter has produced this season. Pogner's address to the assembled *Meistersingers* in the first act of Wagner's genial drama was sung by Herr Georg Henschel with that earnestness and intelligence which won him fame of yore. He sang also the magnificent farewell of Wotan to Brynhilde, in *Die Walküre*. The performance of the "Leonora" overture, which ended the concert, was simply electrifying. p.

MR LAZARUS' CONCERT AT CHATSWORTH.

(From "The Sheffield Independent.")

By permission of his Grace the Duke of Devonshire, Mr Lazarus, who for half a century has been prominently before the musical public as an instrumentalist of the highest class, gave a concert at Chatsworth, under the patronage of his Grace the Duke, the Marquis of Hartington, Lord E. Cavendish, Admiral Egerton, Lady Louisa Egerton, Lady George Cavendish, and Lady Edward Cavendish. Mr Lazarus, who for between thirty and forty years has been associated with the Royal Italian Opera, having been chief clarinet under Jullien and Costa, was for twenty years connected with the private band of the late Duke of Devonshire, of which the late Mr Charles Coote was pianist, and of which Mr Lazarus is the sole survivor. Lady Louisa Egerton, the Marquis of Hartington, and Lord Edward Cavendish were years ago interested in the success of the principal instrumentalist of his class, an interest which her ladyship showed is still marked, she having superintended the decorations and preparations for the concert, which was a decided success. The Duke is not at Chatsworth at present, and Parliamentary duties demanded the attention of the Marquis of Hartington and Lord Edward Cavendish. Lady Louisa Egerton and Lady Frederick Cavendish, however, with Lady Elizabeth Grey, and the Hon. Mr Grey, and nearly all the *élite* of the neighbourhood were present. Mr Lazarus was aided by the following talented artists:—Miss Mary Davies, Miss Marion McKenzie, Mr A. Kenningham, and Mr T. B. Laxton, as vocalists; and Mr Henry Nicholson, flautist to the Duke of Rutland; Mr Malsch, principal oboe, Crystal Palace concerts; Mr Wotton, principal bassoon, Crystal Palace concerts; Mr T. Mann, horn, Royal Italian Opera; and Mr Sidney Naylor, pianist. The instrumentalists forming the Anemois Union, gave a splendid rendering of Verdi's *Rigoletto* and Beethoven's Quintet in E flat, *andante* and *rondo*. Brod's trio, "Espaniola," for oboe, bassoon, and pianoforte, also received intelligent interpretation. Miss Davies' cultured soprano voice was heard to advantage in Macfarren's "Pack clouds away," which was greatly enhanced by the clarinet *obbligato*, rendered with true artistic skill by Mr Lazarus, an irresistible encore being the result. The same lady was also recalled after her chaste rendering of Taubert's "My darling was so fair." Miss Marion McKenzie won general favour by her interpretation of Cherubini's "Ave Maria," with horn *obbligato*, and was recalled after her association with Mr Lazarus in Dr Arne's old English ballad, "When daisies pied," the spirit of which she had clearly caught. The two ladies also did themselves credit in Horn's "I know a bank," and in Leslie's trio, "O, Memory," with Mr Kenningham. The tenor vocalist sang as he always does, with a true artist's intelligence, Beethoven's cantata, *Adelaide*, and Balfe's "Good night, beloved," a recall being awarded for the latter. Mr T. B. Laxton demonstrated his ability as a vocalist by his dramatic rendering of Pissuti's "The Raft," and Handel's "I rage," and "O,

ruddier than the cherry," Mr Nicholson supplying a piccolo *obbligato* to the latter. Mr Lazarus was awarded a very flattering share of applause at the close of his solo on Scotch melodies, and had to bow his acknowledgments. It was brilliantly rendered, and would have done infinite credit to an artist in his prime, and was much more creditable when it is borne in mind that the *beneficiaire* is in his eighth decade. Mr Naylor fully upheld his established reputation as an accompanist, and in his only solo, Pauer's "La Cascade," exhibited brilliant executive ability without undue striving after effect. The concert throughout was of the most enjoyable description, and although the prices were somewhat high, the attendance was very satisfactory. It may be mentioned that the effect of more than one of the numbers of the programme was marred, so far as one portion of the audience was concerned, by a gentleman who appeared to entertain the opinion that each piece included a clog dance, and that it was incumbent upon him to supply the pedal element.

THE HANDEL FESTIVAL.

By the time this number is in the hands of our readers the full public rehearsal of the Handel Festival will have taken place, and those present will have obtained some knowledge of the effect of the combined forces of the executants. As already announced, two of the three days of the festival proper are taken up in the orthodox manner, by performances of *The Messiah* and *Israel in Egypt*. Wednesday next being the selection day is the one in which variation is allowable, and is, therefore, the only day available for the introduction of variety in the programme. This opportunity will be taken advantage of by the performance of several of the least known of Handel's works, among them it is proposed to include some which are of special interest, viz., Organ *obbligato* and Overture from *Saul*; Concerto for double orchestra; Concerto in B flat for organ and orchestra; the much talked of violin solo, Sonata in A (to be played by all the violins in the orchestra!); the choruses, "Love and Hymen," from *Hercules*; "As from the Power," from *St Cecilia's Day*; also the airs, "But oh! what can teach" and "But bright Cecilia," from the same cantata (to be sung by Mdme Vallier); the recitative and air, "Humbled with fear," and "His sceptre is the rod of righteousness," from the *Occasional Oratorio* (to be sung by Mr Santley); the recitative and air, "Frondi tenere," and "Ombrami fu," from *Xerxes* (by Mdme Trebelli); and the air, "Tell fair Irene my heart is breaking," from *Atalanta* (by Mr Maas). Great care and discretion in regard to the choice of executants has this year been exercised. Mr Manns, being responsible for the material employed, has, for his own satisfaction, spared no pains in calling rehearsals of the London chorists in addition to several local meetings of the different provincial contingents. The rehearsal on Friday night last week, at Exeter Hall, was devoted to the choruses from *Israel in Egypt*, to be given on the concluding day of the festival. *Israel in Egypt*, owing to its preponderating choruses, is peculiarly suitable for performance by enormous numbers in a vast space.

In order to do justice to the orchestral works a full band rehearsal was held in the centre transept of the Crystal Palace on Saturday morning last, when all the more important and less known works were thoroughly practised under the direction of Mr Manns, Mr A. J. Eyre presiding at the organ. From the admirable manner the band worked, there is every promise of an exceptional musical treat and a most successful national Handel celebration.—W. A. J.

The arrangements for this great celebration at the Crystal Palace are now completed. Rehearsals of the several bands of contingent choristers have long been going on, four rehearsals of the large body of London choristers having been held at Exeter Hall; the last one took place on Friday evening week. As on a previous occasion the orchestra and area of the great hall were occupied by the choristers, and in the centre was the platform, from which Mr Manns directed the rehearsal, and Mr A. J. Eyre acted as pianoforte accompanist. The rehearsal under notice was devoted to the choruses of *Israel in Egypt*, the colossal work which forms the climax of the festival on June 26. As at the previous rehearsals, the comparative independence of Handel's choruses from their instrumental surroundings was manifested with grand effect. The volume of tone, the balance of the several divisions of the choir, and their true intonation, were admirable. The effect of the chorus, "The horse and his rider," was extremely grand. All seems to promise an exceptional musical success for the approaching celebration.

The first twelve performances of Wagner's *Meistersinger* at the Théâtre de la Monnaie, Brussels, produced 42,457 francs; the first twelve of Ernest Reyer's *Sigurd*, 56,177.

MUSIC IN PARIS.

Some time since proposals were made to MM. Ritt and Gailhard with a view to a season of Italian opera, with Mme Adelina Patti and the tenor, Masini, in the "Palais Garnier," the performances to take place on Tuesdays, Thursdays, and Saturdays, when there are no performances by the regular French company. MM. Ritt and Gailhard would have gladly accepted the offer at once, it is said, but they were not sure the Minister of Fine Arts, under whose jurisdiction they stand, would give his consent. However, every obstacle, it appears, is now happily surmounted, and Paris, like London, will enjoy this season an Italian opera when there seemed little chance of its doing so.

The most important event at the Opéra-Comique has been the farewell performance of Mme Carvalho. The programme included the second act of *Faust* and fragments from *Mireille*, in both of which works Mme Carvalho sang for the last time. Faure was the Mephistopheles, and Talazac the Vincent. The actors of the Théâtre-Français contributed a hitherto unacted one-act comedy, *Le Voyageur*, by Octave Feuillet; the entire company of the Opéra-Comique took part in a chorus; M. Francis Planté played several pianoforte solos; other artists of repute recited or sang; and, lastly, Mlle Bartet declaimed some touching lines written expressly for the occasion by M. Paul Ferrier. Then all was over, and a great artist was for ever lost to the public. It may not, perhaps, here be out of place to record the fact that in 1848, when he was a member of the "Comité des Etudes," Meyerbeer jotted down the following memorandum with reference to a fair young artist he had heard in a scene from *L'Ambassadrice*: "Possesses grace and elegance; will be a valuable acquisition for the Opéra-Comique." The fair young artist was Mlle Félix Miolan, afterwards Mme Carvalho.

MR EUGÈNE D'ALBERT'S *HYPERION*.

(To the Editor of the "Musical World.")

SIR,—In the *Weekly Dispatch* of June 14 I find the following criticism on Mr D'Albert's *Hyperion*, which criticism I cannot but regard as cruel and unjust, proceeding, as it does, from one who has for a number of years past laboured so hard to impress on the minds of young composers the imperative necessity that exists for their taking "The Music of the Future," as provided by Messrs Wagner, Brahms & Co., as their model; otherwise they must not hope for success, or that their youthful productions will be even listened to by the all-powerful *cognoscenti* and *dilettanti*. Yet when this apt and obedient student acts upon the advice so loudly and so incessantly dinning into his ears, his unreasonable instructor turns round on the unfortunate youth and abuses him as we here see. The criticism in question, which is, I believe, almost identical with those from all other sources, and such as the extraordinary production (like many others of its class which have excited the utmost applause from these same consistent critics) fully merits, runs thus:—

"I confess to having been genuinely sorry that Mr Eugène D'Albert's overture, *Hyperion*, produced at the Richter Concerts last Monday, proved such a bombastic and ridiculous work. It shows that the young musician from whom so much was expected has had his head completely turned by his success in Germany. His silly vapouring against his native land, and even his base ingratitude to his teachers at South Kensington, were unworthy of serious consideration; but a mere boy who writes an overture longer than any other work of its class in existence, and shows that he considers himself equal to the task of beating Wagner on his own ground, suggests the fable of the ass in the lion's skin. *Hyperion* is nothing more than a conglomeration of the most atrocious discords, anything like intelligible melody or simplicity of harmony being most carefully eschewed. It will be as well to ignore Mr D'Albert until he returns to us in the character of a prodigal son, thoroughly repentant of his insane folly and egotism."

Was I not right in predicting the fatal results likely to proceed from the insane admiration expressed by our musical critics for "the Music of the Future," as stated in my letter on that subject which appeared in the *Musical World* of October 25th last?—I am, Sir, yours truly,

T. REYNOLDS.

Johann Strauss's last operetta, *Der Zigeunerbaron* will be produced at Vienna some time in September.

FOREIGN BUDGET.

(From Correspondents.)

FRANKFORT-ON-THE-MAINE.—At the Opera House, *Die Walküre* has been given at very reduced prices—boxes and stalls 2s. 2d.—as a "people's representation." Princess Marie of Saxe-Meiningen and suite attended the performance. Verdi's *Un Ballo in Maschera* has also been revived, the tenor, Perotti, singing the part of Richard in Italian. On June 9, Princess Marie of Saxe-Meiningen attended a musical *matinée* of the Hoch Conservatoire, and a musical evening of Concertmeister and Mrs Heermann (*née* Möller).

Charles Oberthür's orchestral prelude to Karl Kösting's drama, *Shakspeare*, was last month performed by the Royal Academy of Music at Würzburg, Bavaria, under the direction of its principal, Dr Kliebert, who, in consequence of its great success, wrote a most flattering letter to its composer. The Prélude was also recently performed at Frankfort, the domicile of the author of the drama, *Shakspeare*, who was specially invited to the performance, which was highly effective. The work has been published by the firm of A. Cranz, in Vienna and Hamburg, and has been printed in full score in separate orchestral parts, and arranged for the pianoforte. The Prélude is dedicated to Her Imperial Highness the Crown Princess Victoria of Germany, at whose palace in Berlin it was performed last winter. The Société Royale d'Harmonie, at Antwerp, is also preparing for a performance of M. Oberthür's clever work.

BERLIN.—Herr Bötel, the Hamburg tenor, has been fulfilling an engagement at Kroll's Theater. For his first appearance he chose the character of Manrico in *Il Trovatore*, following it up with that of Lionel in Flotow's opera of *Martha* and that of Raoul in Meyerbeer's *Huguenots*. He was much applauded.—Mme Adolphe Zimaier, who has so rapidly achieved popularity as a buffo-opera singer since she first appeared at the Walhalla Theater, has been re-engaged for two years with nearly double the salary she previously received.—A novelty is to be introduced into the Wednesday Symphony-Evenings at the Concerthaus. A third of the programme is to be devoted to choral selections from lay oratorios, not requiring more than an hour for their performance. This part of the programme will, it is said, be placed under the direction of Hermann Mohr, Herr Mannsfeldt, the new Concerthaus conductor, presiding, of course, over the rest.

MUSIC AT THE ANTIPODES.

BRISBANE, April 11.—The Academy of Music was fairly crowded on a recent occasion with a fashionable audience, which included His Excellency the Governor and Lady Musgrave. The arrival of the viceregal visitors was honoured in the usual manner. The concert began by an "Invocation" played by the orchestra. In this, as in the whole of the pieces performed, there was an amount of precision and careful rendering that would do credit to even more pretentious societies than this. Mr Bauman sang "Thy Sentinel am I." Miss Markwell's pianoforte solo on airs from *Lucia* deserved all the applause it obtained. Miss Louise Thompson, who has not long come out from England, where she has studied at the Royal Academy of Music, under Mr J. P. Goldberg, was the next performer. In the song of "Sing, sweet bird,"—says the *Brisbane Telegraph*—Miss Thompson exhibited a style quite her own. She scarcely allowed her exquisitely trained and cultured voice to advance beyond a modest piano, and the consequence was that the audience sat almost spellbound while her sweet clear notes came out. An encore followed, and bouquets were sent on comet-like flights from the centre of the hall, descending somewhere between his Excellency's seat and the platform. Miss Thompson sang, as an encore, "Ye Banks and Braes," and has made a most happy *début* before the Brisbane public. After some selections from *La Sonnambula*, by the orchestra, Herr Rosendorff played a violin solo. The technique he exhibited in some of the concluding passages was certainly remarkable. Miss Jenny Atkinson rendered "The Last Watch" in a creditable manner for such a young performer. Mrs Snow, who sang "The treasures of the deep," made a very favourable impression on her audience. She was encored, and replied with "Robin Adair." Captain Rudkin gave a number of "home airs" on the organ, and Mr Benvenuti a violoncello solo. Altogether, the concert was a treat in every sense of the word, and it is to be hoped that such entertainments, which do so much for the cultivation of real music in Brisbane, will always meet with the same success. Mr Pollard deserves more than a word of praise, not only for his services as conductor, but as accompanist, and Mrs Pollard also gave much valuable assistance at the pianoforte.

It is said that Rovira has engaged Mme Adelina Patti for twenty nights in Paris and Masini for ten.

TO CORRESPONDENTS.

MRS MAUDE LENTHAL SWIFTE, NOT MISS SWIFTE.—In our notice of Mr Fulkerson's Vocal Society's concert we inadvertently stated that "the duet for soprano and tenor, 'Love divine, all love excelling,' was gracefully delivered by Miss Swifte and Mr Cundy," we should have stated that the clever lady's name was Mrs Maude Lenthal Swifte, to whom the praise was due in conjunction with Mr Cundy.

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The Musical World.

LONDON, SATURDAY, JUNE 20, 1885.

REYER'S SIGURD IN PARIS.

M. Ernest Reyer's *Sigurd*, so long and anxiously expected, has at length been produced at the Grand Opera, and, to judge by the manner in which it was welcomed by a most brilliant audience, who filled the large house from floor to ceiling, achieved an exceptional triumph. Whether that triumph will be followed by lasting success is a question which the experience of first nights warns any sensible man from pretending to answer authoritatively either in the affirmative or negative. *Qui vivra verra*. We are told that "tis not in mortals to command success." If it were, the managers, MM. Ritt and Gailhard, would have every reason to feel confident, for they have done all that lay in their power to do justice to the new work. They have entrusted the characters to artists whose efficiency is beyond a doubt; costumes, dress, and "properties" are striking and appropriate; and the scenery would do credit even to a Stanfield, a Telbin, or a Beverley. *Sigurd* has been written some years. Having vainly endeavoured to get it played in Paris, M. Reyer took it to London, and in July last had it brought out at the Royal Italian Opera, Covent Garden, where it was performed three times. It was afterwards produced at the Théâtre de la Monnaie, Brussels, and received with considerable favour. The libretto, in four acts, is founded upon the Nibelungen saga, of which Wagner has so largely availed himself, and does credit to its authors, MM. Camille Du Locle and A. Blan who have treated their subject as follows. Gunther, King of the Burgundians, has a sister, Hilda. This royal maiden, as we learn from the conversation which passes between her and her nurse, Uta, in Gunther's stronghold, loves the hero, Siegfried, or Sigurd, who set her at liberty when she had been carried off as a slave after a defeat sustained by the Burgundian host. But Sigurd, who has seen her only once, does not return her love. Uta informs her that she is acquainted with philters which will subdue the most rebellious hearts, and consequently compel Sigurd to reciprocate the passion which Hilda cherishes for him. Hereupon Gunther and his warriors return from hunting. An old Bard relates to them the story of the Walkyre Brunnhilde, who, surrounded by a barrier of flame, and plunged in a deep sleep, is retained by Odin as a captive on the summit of a lofty mountain in Iceland. Suddenly a trumpet is heard outside the castle, and, shortly afterwards, Sigurd enters. He is warmly welcomed by Gunther, who swears eternal friendship with him, and the two subsequently determine to set out, accompanied only by the warrior Hagen, to deliver Brunnhilde from her captivity. At this moment Hilda enters with the cup which is to ratify the compact they have made, and into which the faithful Uta has poured the marvellous philter. Sigurd partakes of the draught contained in it, and immediately conceives a violent passion for Hilda. He tells Gunther that, in return for the dangers he is about to brave with him, the King must, on their return, grant him, Sigurd, the recompense he shall demand. The second act transports us to Iceland, where Gunther and his two companions meet the Priests of Odin, who endeavour to dissuade them from persevering in their project. There is but one man, the High Priest declares, who can effect the deliverance of the captive Walkyre. That man, "the hero pure of body and soul," mentioned in an old oracle, turns out, of course, to be Sigurd. To gain Hilda's hand the latter is prepared to encounter every danger, every peril to which his bold venture may subject him, and he

knows, previously to setting out, how great the danger and the peril will really prove. He reminds Gunther of their mutual promises, and undertakes to bring Brunnhilde to him without being recognized by her, for, he says, he will not raise the visor of his brazen helm. He now proceeds to fulfil his pledge, but is assailed by goblins and phantoms of all kinds, while seductive elves dance around and strive to lure him with their charms. But he is not to be diverted from his set purpose. With undaunted courage and unshaken resolution he penetrates the barrier of fire, and, carefully keeping his visor closed, approaches the sleeping Walkyre, whom he arouses. She gazes with admiration on her deliverer, and swears to be for ever his. He now conducts her to Gunther's stronghold. Gunther, having changed helmets with Sigurd, presents himself before Brunnhilde, gives himself out as her deliverer, declares his love, and chooses her for his wife. Sigurd claims Hilda, Gunther accedes to his demand, and Brunnhilde herself unites the hands of the two lovers. Suddenly the sky is overcast; lightning flashes through the air; profound terror seizes everyone; and a fearful presentiment of the truth begins to dawn upon Brunnhilde. In the last act Hilda, in a paroxysm of mad jealousy, reveals to her the fact of her deliverance by Sigurd. It is not long ere Gunther learns that Brunnhilde knows all, and he lends a willing ear when Hagen offers to kill Sigurd. The hero happens to meet Brunnhilde, whose magic incantations have counteracted Uta's philter, and the two lovers fall into each other's arms. On leaving her, Sigurd challenges Gunther to single combat, but, while engaged with him, is treacherously struck down by Hagen from behind. He dies of his wound, and Brunnhilde breathes her last by his side. Then, above the flames of the funeral pile which consumes their bodies, they are both beheld, transfigured, ascending heavenward.

With regard to M. Reyer's score, it certainly possesses for the Parisians the charm of novelty, but, on the first night, even when applauding, the audience sometimes appeared puzzled by it. M. Reyer follows the teaching of Wagner, but without possessing Wagner's power to carry it out. No wonder, therefore, if the result is frequently disappointing to all who consider M. Reyer's work with impartial and unprejudiced minds. But when M. Reyer does not attempt too much; when he acts on the Horatian precept, as true now as on the day it was penned, nearly two thousand years ago,

"Sumite materiam vestris, qui scribitis, equam
Viribus;"

when he remains well within his strength, then his music at once improves and impresses the cultured musician as well as the mere amateur. Some of the concerted pieces are very good, and the duets between Brunnhilde and Hilda, as likewise between Brunnhilde and Sigurd, must be reckoned among the best things in the work. The cast was eminently satisfactory. Three personages, Brunnhilde, Hilda, and Hagen, were represented by the same artists, Mme Caron, Mme Bosman, and M. Gresse, respectively, who played them at the Théâtre de la Monnaie, and who were specially engaged by MM. Ritt and Gailhard. Mme Caron, with her tall figure, handsome face, and commanding presence, made at once a favourable impression. Moreover, she not only sings well, but acts well, too. From the moment that Sigurd awakes her till she expires by his side, she performed her difficult task in a manner to continually evoke genuine and hearty applause. She was well supported by Mme Bosman, who justified the good reports which had preceded her from the Belgian capital. M. Gresse possesses a magnificent bass voice; it is, at times, somewhat rough, but its very roughness renders it especially appropriate to the treacherous Hagen. Mlle Richard made the most of the short part of Uta, Hilda's old nurse. What little she had to do, she did with marvellous spirit and effect. M. Sellier's fine tenor was well adapted to the hero Sigurd. Never, perhaps, has the Burgundian king, Gunther, been better sung and better acted than by M. Lassalle, who was loudly applauded again and again. M. Bérardi, also, is entitled to high praise for his artistic rendering of the music allotted to the High Priest. The chorus and orchestra, too, contributed their share to the satisfactory result of the evening.

THE "Dramatic and Musical Matinée," which has been organized for the benefit of Lady Benedict, will take place at Drury Lane Theatre next Tuesday, June 23.

CONCERTS.

SEÑOR SARASATE gave his fifth and last grand orchestral concert of the series at St James's Hall on Saturday afternoon, June 13, when he appeared for the last time in London this season. His rare executive skill was displayed with triumphant success in a "Concert-stück" and an introduction and rondo by M. Saint-Saëns (the former heard for the first time in England), in Raff's *Suite*, and in solo pieces of the player's own composition. The large attendance and the enthusiastic applause bestowed on Señor Sarasate proved that his popularity here is undiminished. A full orchestra, conducted by Mr W. G. Cousins, contributed well-known pieces.—D. N.

MR EDWIN BENDING'S CONCERT.—In arranging the programme for the entertainment held at St James's Hall, on Saturday evening, June 13th, Mr Bending properly inserted several numbers of his own composition, securing thereby the interest which novelty brings as well as the attentive consideration of an audience prepared to recognize merit in works by the concert-giver. That the value of his music might be correctly estimated the services of the popular artists engaged were not called upon to snatch a momentary success, but chiefly upon the members of the choir devolved the duties of introduction. Earlier in the evening than announced in the programme they performed for the first time their conductor's part-song, entitled "Bubble bubble." In following the subject of the words the music departs from the limits generally adhered to in this class of composition. No objection need be offered to the tenor voice taking the melody in the second verse, while the female voices are cleverly used in sustaining the higher parts to an accompanying harmony, but subsequent strains, it must be said, are scarcely in keeping. Moreover, the attempts at realistic description are not always in good taste; indeed, the phrase to the words "Bubble, bubble," with which the piece opens, is not far removed from burlesque. Still wider of the accepted form is the part-song, "The Boy and the Angel." The poem by Robert Browning, fraught with marvellous incidents, is much too weighty for the light and pleasant musical framework provided by Mr Bending. Far more appropriate to the subject is the music of the new hunting ditty, "Tally ho! tally ho!" which is a capital song, and when interpreted, as it was on Saturday by Mr Arthur Oswald, with all possible point and vigour, it will certainly secure public favour. During the evening Mr Bending extemporized solos on the pianoforte with a considerable amount of freedom; but the model upon which he works—themes with stereotyped variations—has been superseded by forms giving scope for thematic development. The vocalists who assisted in carrying out the rest of the programme were Miss Mary Davies, Miss Kate Flinn, Mdmé Antoinette Sterling, Mr Henry Guy, Mr Tapley, Mr Thurley Beale, and Signor Foli; while the instrumentalists were Mdmé Norman-Néruda, M. Albert, and Mr John Thomas, the conductor being Signor Randegger.—D. T.

COLONEL HENRY MAPLESON gave an invitation concert in St James's Hall on Friday evening, June 12, and was honoured by the attendance of a very large and fashionable company. The entertainment provided did not lack variety. It was made up of selections by the band of the Scots Guards, under Mr J. P. Clarke; and of songs by Mdmé Marie Roze, Mdmé Lablache, Mdlle Desvignes, Miss Kate Flinn, Mr Herbert Reeves, Mr Arthur Oswald, Signori Novara, Marini, and Carpi. There were also instrumental solos by Mr John Thomas (harp), Signor Papini (violin), M. Albert (violinello), and Signor Tito Mattei (piano). It is needless to comment upon what was done, the chosen pieces being as familiar as the artists. Enough that the audience seemed immensely gratified, and were lavish of applause and encores. Between the parts Dr Carter Moffatt explained the nature and action of his invention, the Ammoniophone, which, it is said, sensibly improves the character and extends the range of the human voice by means of chemical action on the vocal organs. Dr Moffatt's address had a very unexpected result. He was about to say that Mr Gladstone had expressed his approval of the instrument, but no sooner had the Premier's name been mentioned than a burst of cheering silenced the speaker. Stimulated by marks of disapprobation, the applause continued, and some time elapsed before the inventor of the Ammoniophone could proceed with his speech.—D. T.

MDME VIARD-LOUIS' MEETINGS FOR BEETHOVEN'S WORKS.—St James's Hall was very fairly attended on the occasion of the fourth meeting of the present series which took place on Tuesday morning, June 16th. Mdmé Viard-Louis was well received and warmly applauded after her excellent performance of the Sonata, Op. 81 ("Les Adieux, l'Absence, et le Retour"), and the "Polonaise in C major," Op. 89. Subsequently Mdmé Viard-Louis joined Messrs Carrodus and Libotton in the Trio, Op. 97, B flat (recalled), and concluded the "meeting" by playing the solo Sonata in E minor, Op. 90, for pianoforte alone (recalled). Three Irish duets were sung by Mr and Mrs Neville Hughes, to the accompaniments arranged

by Beethoven for pianoforte, violin, and violoncello, played by Messrs Lindsay Sloper, Carrodus, and Libotton.—E. S. M.

MISS ALEXANDRA EHRENBURG (R.A.M.), a young mezzo-soprano, gave a concert at Steinway Hall on Tuesday evening, June 2nd, which attracted considerable attention. In the air from Thomas's *Mignon*, "Connais tu le pays," and in Gounod's song, "Oh, that we two were Maying" (violinello *obbligato*, Mr Brousil), Miss Ehrenberg displayed a voice of charming quality, admirably trained, and thoroughly under control. Both songs met with the heartiest appreciation, and encores followed as a matter of course, Miss Ehrenberg's natural powers, no less than her artistic perception, render her a welcome acquisition to the lists of our concert vocalists. Besides her solos, the young concert-giver took part with Mr Isidore de Lara in Goring Thomas's duet, "Sous les étoiles," and with Mr George Power in Nicolai's duet, "One word" ("Un mot"), with happy effect. Miss Carlotta Elliot, Mdmé Hirlemann, and Mr George Power contributed vocal excerpts with considerable success, and Mr de Lara gave, with his well-known heartfelt expression and good taste, Hope Temple's admired song, "'Tis all that I can say," as well as his own charming composition, "Mine to day," Mr Henry Logé's elegant pianoforte solos, "Au bord de la mer," and "La Farfalle," were a welcome addition to the programme. The conductors named were Mr Randegger, Signors Caracciolo and Tosti.

ST CECILIA SOCIETY.—This institution, comprising a choir and an orchestra of lady performers, gave its sixth concert at St James's Hall on Thursday evening, June 11, when the programme consisted of a long selection of choral, solo, and instrumental pieces. Several part-songs were very nicely sung by the lady choristers, one of the chief effects in this respect having been Mr Malcolm Lawson's setting of "Sigh no more, ladies." Another speciality was Gernsheim's "Salve Regina," for soprano solo (Miss E. Green) and chorus. Miss Louise Phillips and Mdmé Fassett contributed effective vocal solos and duets, other solo vocalists having been Misses E. Lawson, Wike, and M. Howell. The orchestral pieces consisted mostly of quaint dance music of the old school. Miss Carmichael presided at the pianoforte, Mr M. Lawson conducted, and Mr Turpin was the organist.—D. N.—"Woman" long ago invaded the domain of the orchestra, and, being persistent, after her manner, has succeeded in annexing it to the area of her work. The society named above is, perhaps, the leading representative of this form of feminine enterprise. It gives concerts from time to time whereat ladies play and sing with no more reference to their masculine tyrant than is involved in having one of the sterner sex as conductor, and another, when occasion needs, as organist. Mr Malcolm Lawson, the first, and Mr E. H. Turpin, the second of this pair, are favoured individuals doubtless, but let them not be proud, lest pride go before a fall. "The Revolt of Woman" will surely complete itself, and where will they be in that day?—among the audience, probably, marvelling at the fact that angels do not fear to tread in certain very risky places. The orchestral work done on Thursday evening, June 11, in St James's Hall, was more modest than it would have been under a lady conductor, Mr Lawson setting before his white-robed executants nothing more difficult than gavottes, minuets, and other old-fashioned dance music suited to their present capacity and to the constitution of the band. He will keep them to such pieces, it may be, for some time to come, meanwhile striving for greater confidence, a firmer attack, better marked accent, and more correct intonation. These advantages can be gained the more readily because the fair performers bring undoubted intelligence and enthusiasm to their task. The vocal music consisted of part-songs and solos. That the concerted pieces were all effective we cannot say, though most of them were fairly sung. On the other hand, songs by Miss Louise Phillips and Mdmé Fassett gave much satisfaction, winning deserved applause. The most enjoyable piece of the evening was a "Salve Regina," by Gernsheim, for soprano solo (Miss Everett Green), chorus of female voices, and orchestra. This was well and steadily given, aided by the skill of Mr E. H. Turpin, who filled in the wind parts with a harmonium. The St Cecilia Society is improving, and its future rests with itself.—D. T.

HERR RUMMEL.—Among the new pianists who have tried their fortunes here this season Herr Franz Rummel has achieved a conspicuous, and, probably, a permanent success. His performance at one of the Philharmonic Concerts of Dvorák's Concerto in G minor afforded proof that his reported ability had not been overstated and that another name was added to the long list of competent and intellectual pianists. To be exceptionally remarkable in this well-filled world of public art is now all but impossible, but it is no more than true to say that Herr Rummel not only holds his own as an executant of high accomplishment, but may be credited with an individuality that separates him so sufficiently from his contemporaries as to give him a special identification. On Wednesday afternoon last he favoured the public with a more enlarged view of

his acquaintance with the diversified schools of pianoforte composition, and the impression that his "recital" made upon the numerous professors and amateurs who listened to his illustrations of a series of works, as vividly contrasted in form as in type, was eminently favourable. The more important features of the programme consisted of Bach's Prelude and Fugue in A minor, Handel's Suite in F (containing the "Harmonious Blacksmith"), Beethoven's "Moonlight" Sonata, Schumann's Fantasia in C minor (Op. 17), and Mendelssohn's Variations Sérieuses in D minor (Op. 54), followed by a liberal list of minor pieces by Schubert, Brassin, Chopin, Strauss (tormented by Tausig), Rubinstein, Moszkowski, and Liszt. A word of general praise is all that is necessary in referring to these performances. They were alike clever and reliable, and betokened in each case a keen sympathy with the feeling of the music and the desire to represent it without extravagance or exaggeration.

M^DME CATHERINE PENNA gave her annual *Matinée Musicale* on Monday, June 8, at the Beethoven Rooms, Harley Street. The attendance was large and fashionable in spite of the stormy elements. M^dme Penna was very ably assisted by a host of noted artists, amongst them Miss Emily Dones, Mr Redfern Hollins, Mr Robert Hilton, who sang Charles Salaman's beautiful Arab song, "Zahra," with great effect. Mr Thorndike sang Maud Valérie White's songs, accompanied by the composer. Miss Emma Barnett played charmingly John Francis Barnett's new Fantasia, and Mr Oberthür delighted with his charming harp solo, "Clouds and Sunshine." The *beneficiaire* herself sang with finished style several solos, as well as in the trio from *Ernani*, and was warmly applauded. Herr Lehmeier and Mr Ganz were the conductors.—A. B.

M^DLLE MARIANNE EISSLER, the accomplished young violinist from Vienna, gave a *Matinée Musicale* at 105, Piccadilly, by kind permission of Lady Goldsmid, on Friday, June 12th, the vocalists being M^dlle Marie Donaldi and Mr Hirwen-Jones, with Mr Oberthür, harp, and M^dlle Emmy Eissler, pianoforte, as instrumentalists. We have several times chronicled the success of this charming young violinist, and have again the pleasure of doing so. On the occasion under notice M^dlle Marianne Eissler "came to the front" in gallant style, exhibiting her command over the violin by a remarkably clever performance of Tartini's "Trille du Diable," an "Introduction, Cadenza, and Adagio," by Vieuxtemps, and Sarasate's "Habanera," subsequently joining Mr Oberthür in his charming Berceuse for violin and harp (with which the young violinist pleased the audience so greatly at the composer's concert a short time since at Prince's Hall), and finally playing, to the evident enjoyment of her audience, a Reverie by Schumann, and a Mazurka by Zarzycki. The applause the young artist received at the conclusion of each piece was as genuine as it was deserved. Miss Emmy Eissler, besides accompanying her sister in her violin performances, showed herself an accomplished pianist by her performance of one of Liszt's Hungarian "Rhapsodies." Mr Oberthür, in his harp solo, "Conte de Fées," proved himself as sterling a player as he is a charming composer. M^dlle Marie Donaldi contributed Sullivan's "My dearest Heart," together with a song from Félicien David's *Perte de Brésil*, and Mr Hirwen Jones "My Bark is ready" (F. Clay) and "Can it be true?" (F. Moir). The accompanist was Mr G. F. Bambridge, and Lady Goldsmid's magnificent rooms were filled by a fashionable and distinguished audience.

PROFESSOR M. BERGSON's second *Soirée Musicale* took place on June 13, when the following artists performed: Mr W. T. Barrett, the accomplished flautist, who played Bergson's grand sonata for flute and piano, and produced, especially in the beautiful *andante* and in the spirited *finale*, a great effect; Miss Annie Albu, an artist we regret not hearing oftener, who sang with genuine feeling Cowen's "It was a dream," and Donizetti's aria, "Convien partir" (*La Figlia del Regimento*); Miss Berta Foresta, who gave, by general desire, Bergson's brilliant rondo-valse, "Il Ritorno," producing quite a *furor*. Miss Holland sang a *lied* of Gumbert's, and, with Miss Foresta, Campana's duet, "Vaga luna." Mr Percy G. Mocatta delighted the audience by performing some of his graceful pianoforte pieces, and Professor Bergson, in Chopin's nocturnes, and in several of his own compositions, concluded with great *éclat* his interesting musical *soirée*.—M.

M^DLLE CARLOTTA DESVIGNES, from the Royal Italian Opera, gave an evening concert at 16, Stratford Place, W. (by the kind permission of Chevalier and Mrs Desanges), on Thursday, June 4th. The following artists assisted: M^dme Adelina Hirsleemann, Miss Alida Varena, M^dlle Carlotta Desvignes; Signor V. de Monaco, Mr Alfred Bancroft, Mr Isidore de Lara, and Mr Barrington Foote; Major Charles D. Davies (reciter), Signor Tito Mattei (pianoforte), M^dlle Isabelle Levallois (violin). A charming singer is M^dlle Desvignes. The young artist proved this by the applause accorded to her after her songs, whether sung in English, French, German, or Italian. Her English song, or rather "Song in English," was Signor

Tosti's setting of "It came with the merry May, love;" her French *chanson* was Bouhy's "Ce que j'aime en toi;" her German *Lied* was Lassen's "Vöglein wohin so schnell;" and her Italian *aria* was "Voce di donna," from Ponchielli's *Gioconda*, which the talented singer was called upon to repeat. The airs, melodies, canzone, serenatella, &c., rendered by the vocalists named above, were all to the taste of a fashionable and distinguished audience. No less so were the pianoforte pieces, "Idylle," and "Zerlina," played by the popular composer, Signor Tito Mattei, and the violin solos by M^dlle Isabelle Levallois. We must not omit to chronicle the success Mr Isidore de Lara met with in his own songs, "Mine to day" and "Twin souls," both of which the accomplished baritone had to repeat. The accompanists were Signor Tosti, Costa, and Bisaccia.

The fourth annual grand evening concert took place in the school-room of All Saints, Blurton Road, Clapton, on Tuesday, June 9, the proceeds to be devoted towards defraying the expenses of nursing the sick poor and the cost of the services of the parochial mission woman. The following artists gave their services:—vocalists: Miss Mary McClean, Miss Emily McClean, Signor Palmieri, Mr Frank Connery, Captain Tyler, Mr Casserley; instrumentalists: Mrs Sutton Sharpe (pianoforte), Miss Mary Chatterton (harp), Mr Arthur Payne and Mr Henry Lewis (violin). "Recitations" were given by Miss Maclean and Mr Henry Pearson; Mrs Sutton Sharpe, "always to the fore" in a good cause, played an *Andante* by Beethoven, and also joined Mrs Avenall and Mr Arthur Payne in an arrangement, as a trio, of Haydn's "My mother bids me bind my hair;" Mr Arthur Payne played a Fantasia for the violin on airs from *La Fille du Regiment*, and Miss Mary Chatterton a Fantasia for the harp by Frederick Chatterton. Various other solos, duets, and concerted pieces were in the programme, and the concert altogether "went off" remarkably well, the audience evidently being quite satisfied with all they heard. We hope the proceeds of the concert will be such as to be of service to the "good cause."

PROVINCIAL.

WALTHAMSTOW.—The Musical Society gave their closing concert of the season on Thursday evening, the 11th inst., when a new sacred cantata, *Bartimeus*, by the conductor, Mr J. F. H. Read, was given for the first time. The programme also included Schumann's Pianoforte Concerto (played by Miss Read), and Barnett's cantata, *The Ancient Mariner*. The principal parts were taken by Mrs Jarratt, Mrs Richard Helme, Mr A. Kenningham, and Mr Lucas Williams. The orchestra was led by Mr Buzian, and amongst the principals were Mr Whitehouse (violinello), and Mr White (double bass). The chorus, of about one hundred voices, had been well trained, and consequently was very efficient. The new cantata achieved a decided success, and the composer was loudly applauded at its termination. The work is a short one, principally for baritone solo and chorus. Mr Williams gave a very fine and dramatic rendering of the part of Bartimeus, the music suiting his voice admirably. In *The Ancient Mariner*, Mrs Jarratt sang the trying soprano music with great effect, and received frequent applause. Mrs Helme rendered the "Slumber Song" in perfection, Mr Kenningham and Mr Williams being equally effective in their solos.

WORTHING.—The new Assembly Rooms were, on the evening of June 10th, filled by a numerous and select audience, on the occasion of Mr F. W. Churcher's grand concert, which took place under the immediate patronage of the leading nobility of the neighbourhood. The vocalists were M^dme Marie Klauwell, Miss Helen L. Marchant, Miss Annie Thomson, Mr Charles Herbert, and Mr St John. The instrumentalists were Mrs Frances Scott, Silver medalist of the London Academy of Music (piano), Mr Charles Oberthür, from London (harp), and Mr Churcher (violin). The concert opened with a piano quartet for 16 hands, by Gobbarts, in which, besides Mrs Scott and Mr Churcher (who is also a pianist), several young and very young ladies and masters took part, and which went very well. M^dme Marie Klauwell's pure soprano voice was heard to advantage in a "Lullaby" by Harriet Young, "The Nightingale's Haunt," by Emile Oldham, "Visions of the Past," by Captain Clayton, and Eckert's "Echo Song," all of which she sang with exquisite taste, and was frequently recalled. Miss Helen Marchant was successful in Braga's "Serenata," and Pinsuti's "Laddie;" and Miss Annie Thomson equally so in Molloy's "Love's old sweet song." Mr C. Herbert pleased much in Levey's song, "The Soldier of the Guard," and was recalled after Michael Watson's song, "Loved and saved." Mr St John, who possesses a fine baritone voice, sang with much success "The Vanished Dream," and "At Benediction." Mrs Scott, who is an excellent pianist, accompanied nearly all the songs and other concerted pieces, and also played with effect Jules de Sivirol "Balmoral" piano solo, for which she was vehemently recalled. Mr Churcher, who is a pupil of Mr Politzer at the London Academy

of Music, played the violin accompaniment to Braga's "Serenata," and a solo on *Troatore*, exceedingly well. An especial ovation was reserved for Mr Charles Oberthür, whose appearance on the platform produced loud acclamations from the whole audience, whilst after his solo, "Clouds and Sunshine," he was unanimously recalled, and although at first simply bowing, was not allowed to retire without playing again, when he gave another charming solo of his own composition, "Au rive de la mer." Mr Oberthür afterwards played, with Mrs Scott, his always successful duet on *Lucrezia Borgia*, and also his harp solo on *Martha*. The piano part of the duet was excellently played by Mrs Scott, and both performers were recalled to the platform. The concert will certainly be remembered with pleasure. The new Assembly Rooms, which are spacious, proved again their excellent acoustic qualities, and were most tastefully decorated with flowers.

CARMARTHEN.—The Carmarthen Musical Society gave a concert on Wednesday evening, June 10. The orchestra was decorated with flags, and was occupied in the usual manner by the band and the performers. The first part consisted of Cowen's cantata, *The Rose Maiden*, the instrumentalists being pianoforte, Mr T. S. Puddicombe; harmonium, Mr J. H. Richards; first violins, Messrs C. Jones, F. W. Shurlock, and W. Finch; second violins, Messrs G. H. Harrison, George Jones, and Victor Jones; violoncello, Mr David Jones; double bass, Mr G. Pattison; flute, Mr C. Colby Jones; trumpet, Mr J. Jones. Misses Annie James, M.C.W., A. M. Thomas, A. Jones, and Messrs J. Morgan, Palmer, and E. C. Evans were the principal singers. The choruses were well rendered. In the second part of the programme a miscellaneous selection of songs and part-songs was performed, the vocalists being Miss Annie James, Miss A. Jones, Miss Dodd, and Miss A. M. Thomas; Messrs E. Thomas, E. C. Evans, and J. Morgan. The part-song (an adaptation of the nursery rhyme, "Ride-a-cock-horse"), which brought the concert to a close, evidently pleased both performers and audience.—The juvenile choirs of All Saints', St Peter's, and Dafen Churches, Llanelly, conducted by Mr W. Bassett, took part in the annual choral festival at All Saints' Church on Sunday afternoon, June 7. About 200 choristers were present, and the event passed off very successfully, the chief piece in the programme being Sir John Goss's anthem, "O, taste and see." The Rev. G. H. Olroyd (Carmarthen College) was the preacher, and Mr A. S. Swindell presided at the organ.

NORWICH.—ST ANDREW'S HALL ORGAN RECITALS.—Dr Bannett's repertoire, last Saturday afternoon, consisted of Sonata in C minor (Mozart); selection from *Ancient Mariner* (Barnett); "Le Soir," Romance, (Gounod); Organ Concerto in D major (Handel); Canonets (adapted from Haydn); *Lieder ohne Worte*—No. 1, Bk. 4 (Mendelssohn); selection from *St Cecilia* (Benedict); Andantino in D flat (Chauvet); Overture, *Ruy Blas* (Mendelssohn).

TAUNTON.—In consequence of the organ having been removed, the musical service at St James's Church on Sunday was led by an excellent orchestra, with Mr Dudeney at the harmonium. The effect was acknowledged by all to be an improvement on the old system. The band consisted of four first violins, three second violins, three violoncellos, one double bass, two flutes, and one clarinet. The voluntary before the evening service was—Aria, "A te frà tanti affanni," from *Davide Penitente*, by Mozart. The voluntary after the service was—Motet, "O, God, when Thou appearest!" by the same great composer. They were much liked, and the orchestra played them well. An orchestral accompaniment to the services will be retained while the organ is not in use.

BOWDLEY.—CHURCH CHORAL FESTIVAL.—The annual choral festival in connection with the South Shropshire Choral Association was held on Monday afternoon, June 8th, at St Anne's Church, Bowdley; and, although the weather was wretchedly bad, the attendance, both of the members of the choirs and the congregation, was very good, the church being well filled. This was the first festival held this year in connection with the Archdeaconry of Ludlow, and, although it was at times very evident that more united practice would greatly have improved the singing, the festival on the whole must be pronounced a success. Nearly all the choirs were surprised. The names and strength of the choirs were:—Bowdley (St Anne's), 26; Bridgnorth (St Mary's), 28; Coreley, 16; Far Forest, 18; Lindridge, 22; Little Hereford, 23; Neen Sollars and Milson, 9; Pensax, 13; Ribbesford, 24; and Tenbury, 18. The choruses were under the directorship of Mr Byloin, organist of St Mary's, Shrewsbury, and Mr Wadeley, F.C.O., of Kidderminster, presided at the organ. The choirs and clergy entered the church singing "Awake, awake, put on thy strength," to the setting of Dr Dykes. The *Te Deum* was by Mr C. L. Williams, organist of Gloucester Cathedral, having been written especially for the festival. The anthem, "I will always give thanks unto the Lord," by J. B. Calkin, was very effectively rendered, the semi-chorus being rendered by the St Anne's and Ribbesford choirs, who occupied the stalls. The

same voices also took Tallis's Harmonies, while the remainder of the choirs gave the plain song. The second hymn, "O worship the King, all glorious above," was to Ravenscroft's setting, and the third hymn, "Saviour, blessed Saviour," was taken from the Llandaff Festival book. The first lesson was read by the Rev. A. W. Gurney, the second by the Rev. Josiah Lea; the first portion of the prayers by the Rev. C. Thompson, and the remaining portion by the Rev. W. Rayson. The Rev. E. T. Sylvester preached an appropriate sermon from the words, "Praise waiteth for thee, O God, in Sion."—*Berrow's Worcester Journal*.

LEEDS.—At the Town Hall organ recital last Saturday evening, Dr Spark, the borough organist, took advantage of the opportunity to pay a tribute of respect to the memory of the late Sir Julius Benedict by performing the Marche Funèbre in G minor from *The Legend of St Cecilia* and a selection from the late composer's oratorio, *St Peter*. It had been the intention of Dr Spark to introduce selections from Sir Julius' operatic works, notably the *Lily of Killarney*, but the copyright has not yet expired, and as the privilege of playing the pieces without the payment of a considerable fee was denied him, the borough organist had to abandon the idea. The programme also included an organ piece—Allegro Maestoso—by Henry Smart, Andante and Variations from Beethoven's celebrated Septuor, a Finale in F major, from the Fourth Symphony for the organ by Charles Marie Widor, organist of St Sulpice, Paris, and selections from Massenet's new opera, *Manon*, which was produced for the first time in England at the Drury Lane Theatre by the Carl Rosa company three weeks ago. The music is essentially French, light, melodious and pleasing, and suited to the tastes of a popular audience such as that assembled in the Town Hall on Saturday evenings. The recital throughout was greatly appreciated.

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VICTOR HUGO AND THE LYRIC STAGE.

No history of Opera would be complete without assigning a place in it to the author of *Les Misérables*. Victor Hugo himself wrote the libretto of *Esmeralda*, set to music by Bertin, which was first performed on the 14th November, 1836, and the following operas were founded by others on works from his pen:

Three versions of *Hernani*, by Gabussi, Théâtre-Italien, Paris, 1834; Mazzucato, Genoa, 1844; and Verdi, Venice, the same year. Three versions of *Marion Delorme*, the composers being Bottesini, Palermo, 1860; Pedrotti, Trieste, 1865; and Ponchielli, Milan, 1885.

Le Roi s'amuse furnished the subject of one opera only, Verdi's *Rigoletto*, produced at Venice in 1851. The same is true of *Lucrezia Borgia*, which supplied the libretto of the same name, set by Donizetti, and first performed at Milan in 1834.

Three operas were based on *Marie Tudor*: one by Pacini, Palermo, 1843; one by Kochperoff, Nice, 1860; and one by Gomes, Milan, 1879. To *Angelo* the world is indebted for two operas: *Il Giuramento*, by Mercadante, Milan, 1837; and *La Gioconda*, by Ponchielli, Milan, 1876.

Besides Bertin's *Esmeralda*, there were seven other versions of the same subject, the composers being Mazzucato, Mantua, 1838; Poniatowski, Leghorn, 1847; Dargomijski, St Petersburg, 1847; Lebeau, Brussels, 1857; Campana, London, 1862; Fry (*Notre Dame de Paris*), Philadelphia, 1864; and Westerhahn, Chemnitz, 1866.

Ruy Blas inspired six composers: Poniatowski, Lucca, 1842; Besanzoni, Piacenza, 1843; Glover, London, 1861; Chiaramonte (*Maria di Neuburgo*), Bilbao, 1862; De Giosa (*Folco d'Arles*); and Marchetti. Lastly, *Les Burgraves*, also, inspired two: Matteo Salvi, Milan, 1845; and Orsini, Rome, 1884.

Sir Arthur Sullivan is expected to conduct in person the first performance in New York of *The Mikado* at the Fifth Avenue Theatre about the middle of October. A complete company trained by Mr Gilbert, including chorus, will, it is understood, be sent out from this country. Unauthorised performances of *The Mikado* are threatened, but as the orchestral score is not published, and the pianoforte version has been arranged, and duly "copyrighted," by an American citizen, it is believed that the opera is fully protected.

At the Albert Palace to-day (Saturday), in addition to the Fawcett Memorial Concert given under the auspices of the Royal Normal College and Academy of Music for the Blind in the afternoon, a special concert will be given in the Connaught Hall, at half past seven, at which Miss Jeanie Rosse will sing, and Mr Howard Reynolds will play two cornet solos. Mr Steadman's choir of boys and girls will also assist. A short out-door promenade concert and illuminations will follow.

MISS COWEN'S DRAMATIC MATINÉE.

Miss Henrietta Cowen, who has for several years past displayed her talents as an accomplished elocutionist in a series of annual recitals, gave recently, at Saint George's Hall, Langham Place, a dramatic entertainment in which, for the first time, her possession of remarkable histrionic ability was prominently manifested. Two strongly-contrasted embodiments, showing the comprehensiveness of powers which enabled every form of human emotion to be forcibly expressed, served as the means of illustrating the varied gifts of the lady, and creating complimentary differences of opinion whether her chief excellence was likely to be the best recognized in the range of comedy or tragedy. In a slight one-act comedietta by Mr H. Savile Clarke, entitled *A Lyrical Lover*, Miss Cowen enacted in the liveliest manner, the character of Alice Fane, a young heiress who, on various pretexts, teases and torments her lover, Frank Greville, author of *Rhymes on the Mountains*, and other volumes of poems, until satisfying herself that it was herself and not her purse that led to the declaration of his intentions. The part enables Miss Cowen to show the skill with which a good reader can enforce the significance of poetic lines, and to illustrate in the pleasantest fashion the harmless coquetry of a damsel willing to be wooed, but not inclined to be won upon easy terms. The poetical suitor found a very vivacious representative in Mr Eric Lewis. In a dramatic fragment in one act, by Mr William Poel, called *Lady Jane Grey*, Miss Cowen afterwards embodied with much force and pathos the unfortunate wife of Lord Guilford Dudley, whose fate she shares on the scaffold. The one scene, representing a room in the Tower of London, in which Lady Jane Grey is imprisoned, is so managed as to convey a vivid picture of the historical associations connected with a memorable event, and the declamatory and pathetic passages in which the heroic resolves and mental sufferings of the fair prisoner are so earnestly expressed received from Miss Cowen the most forcible interpretation. Adequate assistance was afforded by Miss H. Haydon as the attendant Ellen, Mr Philip Beck as the Duke of Suffolk, Lady Jane's father, Mr R. De Cordova as Sir John Brydges, Lieutenant of the Tower, and Mr Philip Ben Greet as Feckenham, Abbot of Westminster. The warm applause of a numerous and representative audience accompanied Miss Cowen through each of her arduous performances, and an enthusiastic recall attested on the final fall of the curtain the highly favourable impression produced by her first efforts at stage delineation. Between the pieces Mr Brandon Thomas gave a humorous recital and Mr Eric Lewis a musical sketch of *Amateur Theatricals*, which contributed much to the enjoyment of a thoroughly excellent entertainment.—D. T.

Dr Creser, the organist of Leeds Parish Church, is writing a cantata, the subject based upon the old twelfth century romance of Hartmann von der Aue, reproduced in Longfellow's *Golden Legend*. The libretto has been written by Professor G. F. Armstrong.

THE BUGLE-CALLS OF THE ENGLISH ARMY.—Considering the length of some of the calls, it may surprise the reader to hear that there are only five different notes played on the bugle, and though that is the case, the language of the instrument is not at all limited. A language with only five words might be thought easy to learn, and yet the different arrangements of these "words" ("sentences," as I may call them) are endless. It is, indeed, a very necessary part of a soldier's training to learn the language of the bugle, and even unmusical men soon acquire it. For, in the first place, the same "calls" sound much about the same time each day—a hungry recruit, for instance, does not take long to recognize the "Dinner Bugle," nor does the careless soldier forget the summons to extra drill, much as he might wish to do so. The men in their barrack-rooms, too, often associate words with the notes of the bugle, and that is a help to remember the meaning of the sounds heard. I will first explain, as to the instrument itself, that the notes are all made with the lip and tongue; there are no keys used, as is the case with most brass instruments: they are all notes of the common chord; and although bugles are always in the key of B flat, music for them is written in the key of C. It will be easily understood that no great knowledge of the principles of music is necessary to play an instrument so limited in its capacity; a correct ear, a thorough acquaintance with time—for even dotted semiquavers occur frequently—and a power of learning by heart all the different calls, are the chief essentials. The authorized course of instruction for a bugler is to begin by playing the lowest note with all the variations of time of duration. The same exercises are then taught on the second note, G; these two notes are then combined in a variety of ways, after which the original one note exercises are taken on the third note of the bugle; and when perfect in that note, exercises are played with the three notes combined, and so on with the others.—From "*Cassell's Family Magazine*."

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 87.

1828.

(Continued from page 356.)

The musical festival at Manchester followed that of York, and commenced on the 30th of September. The first performance was in the collegiate church in the morning. M^{me} Catalani, M^{me} Stockhausen, Miss Stephens, Mr Braham, and Miss Paton, sang nearly the same pieces as at York. The evening concerts were given in the theatre, during which M^{me} Catalani sang "Rule, Britannia," Miss Paton, "Savourneen Deelish" (enthusiastically encored), Miss Stephens, "I've been roaming," M^{me} Stockhausen, a Swiss air (greatly applauded), Miss Love, a ballad (loudly encored), and Mr Braham, a scena from *Oberon*. Both the church and the theatre were well attended, and the performances were given in a style of superior excellence. M^{lle} Sontag having been applied to to sing at the musical festival at York of this year, gave in her terms, which were twelve hundred pounds for the four days' performances, being within a trifle (thirty pounds) of double the sum which Catalani received for coming purposely from Paris to attend it; and to render the thing complete, she named two hundred pounds more for Mr Pixis (a pianoforte player who had lately arrived from Germany as her *accompagnatore*, and who had given a sort of piebald concert at the Opera House) to accompany her in her songs. What had become of those great pianoforte players, J. Cramer, Neate, Potter, and Moscheles? Either of them would have done it as well at least as Mr Pixis, and, at most, for half the sum. I cannot tell what ideas these persons had formed of the English people; but of this I am confident, that in their own country, or in any other on the continent, they would be well content to receive a moiety of the money they exact in this. To prove the truth of what I advance, it is only necessary to observe that M^{lle} Sontag, after having dried up the springs of gain at the fountain-head of London, found it convenient to engage herself permanently as first singer in the chapel of the King of Prussia, at a yearly salary of twenty thousand francs (£840 sterling); only a trifle more for a year than two-thirds of the sum which she had previously demanded to sing at York for four days. I will only ask, as the performances at York were given for the benefit of charitable institutions, what feelings could this brace of foreigners possess, who would by such selfish and exorbitant demands deprive the poor, the sick, and the helpless orphan of that aid which humanity, through the attractive channels of music, sought to afford them?

At the English Opera House, the pupils of the Royal Academy of Music made their first dramatic attempt on Monday, the 8th of December, in Rossini's Italian comic opera, *Il Barbiere di Siviglia*. The theatre had been fitted up the preceding year for the French company of actors, and the subscription boxes were filled by the distinguished patrons of the academy. The Duchess of Kent and party occupied the King's box, and the pit was completely filled by respectable company, attracted by the novelty of the exhibition. The following is a list of the young *débütants*, who were aided only by Signor De Begnis, their dramatic instructor, who himself undertook the part of Figaro:

| | |
|-------------------------|-------------------|
| Rosina..... | Miss Childe. |
| Berta..... | Miss Bromley. |
| Count D'Almaviva..... | Mr Brizzi. |
| Bartolo..... | Mr A. Sapio. |
| Basilio..... | Mr E. Seguin. |
| Fiorello..... | Mr F. Smith. |
| Conductor..... | Mr C. F. Packer. |
| Leader of the band..... | Mr C. A. Seymour. |

The orchestra was composed of thirty-five other instrumental performers, all of whom were pupils of the Academy. Miss Childe's performance as Rosina was very promising. Her airs, "Una voce," and "Dunque io sono," were sung with much delicacy and expression. The latter was encored. Miss Bromley, in the part of Berta, had but one song, which was unanimously encored. Her acting displayed great natural aptitude, and was very effective. The part of the Count is a difficult one, but it was very well sustained by Mr Brizzi. Messrs A. Sapio and Seguin were tolerably effective. De Begnis was all life and humour as the barber, and as profuse as usual in the liberties he takes in that character. The overture was well performed, and was encored; and the orchestra gave the accompaniments throughout the opera with great precision. The performance on the whole was superior to anything that could have been expected from a first effort, and afforded great satisfaction to the audience. On Thursday, the 18th of December, the pupils performed in Rossini's opera, *L'Inganno Felice*. At the conclusion of the opera, Miss Childe, Messrs Seguin and A. Sapio, according to the Italian opera fashion, were called for, and, on their appearing, were vehemently applauded. The third and last performance was

on Saturday, the 20th of December, when Rossini's *Barbiere di Siviglia* was repeated in a greatly improved style. The experiment having been made, it is to be hoped that, by attention and perseverance on the part of the pupils and masters, we may at no very distant period have an Italian opera by English performers of such excellence as will at least moderate the demands made by Italian singers, which at present operate equally to the injury of the proprietor, as to all the other departments of the King's Theatre.

1829.

The King's Theatre opened for the season on Saturday, the 31st of January, with Rossini's favourite opera, *La Donna del Lago* (the *Lady of the Lake*), under the management of M. Laporte, and the direction of M. Bochsa. The dissatisfaction which had been expressed by the erection of new private seats in the pit, called stalls (a very ungraceful name, by-the-bye, and difficult to separate from oil-cakes), the loss of several of the principal performers in the orchestra, Messrs Lindley, Wilman, Nicholson, Harpur, &c., on account of the reduction of their salaries, and the importation of lots of Frenchmen from Paris to succeed them, induced many amateurs of theatrical rows to expect an opposition. The audience remained quiet, however, till the orchestra began to play the overture, when several persons called "Off! off!" and began to hiss. The attempt, however, was feeble, and the new French instrumentalists concluded amidst a mixture of applause and disapprobation. The new singers engaged were Mme Pisaroni, from the Italian Theatre in Paris, and Mdle Monticelli, from the theatre of Milan, and Signor Donzelli. Mme Pisaroni, as Malcolm Graeme, experienced a very flattering reception. Her voice, a fine contralto, soon excited the admiration of the audience. She was loudly applauded, and several times encoired. She has not the astonishing powers Catalani formerly had, but she sings with great taste and expression. In the air, "Elena, oh tu io chiamo," she was vehemently applauded. Mdle Monticelli sustained the part of Ellen. She is a fine woman, and her voice is pleasing. Signor Donzelli, as Roderick Dhu, displayed a fine, powerful voice, and a highly cultivated style of singing. He was much applauded. Signor D'Angeli (whose figure is tall and commanding), as Douglas of Angus, was favourably received; but that is all which can be said of him. James the Fifth of Scotland was performed by Curioni, who (from labouring under a severe cold), in the romance, sung behind the scenes, and in "Aurora sorgerei," in the last scene, was hoarse and dissonant. At the end of the opera, "God save the King" was sung by the whole company, and the audience stood up and joined in the chorus. The whole of the new performers were then called for. They appeared again on the stage, and received, *en masse*, that distinguished applause which hitherto had only been bestowed on singers of first-rate ability. This foreign custom, which had that night reached its *acmé* of absurdity, would be "more honoured in the breach than the observance." Without referring to the recent difference between the manager of the King's Theatre and parts of his orchestra, it must have struck everyone capable of judging, that the band of the Italian opera was vastly inferior to what it had been: it had, indeed, been declining for several seasons. This had proceeded, no doubt, from the salaries of the instrumental performers having been so much reduced, that musicians of superior talent would not remain in the orchestra; so that their situations have been filled up by persons of such inferior capacities as to make it difficult to determine which deserves most censure, the manager for parting with a phalanx of talent, or those who had the temerity to succeed them. The same saving system has been acted on for several years past in our national theatres, where, provided the requisite number was had, talent was considered of slight importance. This is not calculated to excite surprise when certain actors become managers, as their jealousy of musicians is proverbial.

(To be continued.)

ROYAL ITALIAN OPERA.

Mdme Adelina Patti was to have inaugurated a season of Italian Opera at Covent Garden, under the direction of Mr J. H. Mapleson, on Tuesday last, by appearing as the heroine in Verdi's "naughty" opera, *La Traviata*. Unfortunately for opera-goers, the *prima donna* was unable to appear, having taken cold on the journey from her Welsh "castle" (Craig-y-nos). The theatre, therefore, remained closed, but is to open this evening (Saturday) with the same opera and the same cast as announced for Tuesday; *Semiramide*, which was to be given to-night, with Mesdames Patti and Scalchi in the principal characters, being postponed till Tuesday. This is the first time, we think, that Mdme Adelina Patti, during her career of nearly a quarter of a century, has been unable to appear from indisposition.

SHE STRUCK THE ROCKS, THE "OCEAN QUEEN."

The winds howl out in awful wrath,
As, lab'ring on her way,
A gallant ship is urged to fight
And conquer in the fray.
Those fever'd waters foaming white,
Chaotic boil and rail,
Those billows chase like angry wolves
Awaiting Death's loud wail.
Yet onward ploughs the gallant craft,
Churn'd in the horrid brew,
But guided with unerring skill
By her bold-hearted crew.
Anon, she, bird-like, soars aloft,
Abyss-deep now doth plunge,
Escaping as by miracle
Each Titan billow's lunge.
Shall pigmy foe o'ercome thy rage,
Thou frenzied maniac Deep,
Or will thy maw insatiate gape
Till Death a harvest reap?
O'er deck now dance white demons
In ravenous array, [wild
Like jackals noseing keen the trail
To scent the lion's prey.
Her furnace fires, chok'd by the brine,
The ship's poor vitals fail,
Her heart-beat stopp'd, a log she drifts
Before the thund'ring gale!
Anon, grim-set to fight for life,
Each man prepares to trust
His puny body to the might
Of Ocean's murd'rous lust.
Oh, ye who live at home at ease,
No horrors do ye see
Like those the hardy sailor meets
Upon the rocky lee!
Heart-stunning sound, blood-curdling
Thro' hurricane's wild roar, [sight!
The seething breakers' waste of white
Proclaims that hope is o'er!
The vessel strikes the jagged rocks,
She staggers on the brink,
A horrid shudder thrills her frame,
Then, back-broke, she doth sink.
Down, by the whirling vortex drawn,
The waters for a pall,
Each man doth find a chilly couch,
Where clammy creatures crawl.
Each hearty, doughty mariner,
Each man of iron thigh,
Shall tell his tale when, stiff and stark,
Again he comes to view.
Mayhap some wanton urchin gay
Shall spy a bleached hand,
Grim relic of that awful night
Upon yon rocky strand.
And he shall call his playmates nigh,
Ere that uncanny thing
His nimble fingers to approach
The trembling boy can bring.
They stand around, a word'ring
Till one embolden'd tries [throng,
To lift the dead hand from the hole
Where it half-hidden lies.
"Why, lads," he shouts, "'tis firm
and fast,
And look, the arm is here!
And there, tight-wedg'd beneath the
I see a face quite clear!" [rock
The awe-struck urchins, turn by turn,
Into the crevice peer,
And each with bated breath doth rise
To whisper of his fear.
They meet the stony gaze of death—
Wide-open'd glassy eye—
Copyright.

'Tis terrible when dead eyes makes
Of life a parody!
With curtain closed where light did
Death can a beauty show, [come,
But open-eyed, oh, horrid is
The monster he shall grow!
"Go, Bill," one murmurs, "spread the
Say nigh low-water mark, [news,
And, tho' the tide's begun to flow,
We here will wait till dark.
"He'll be one of the 'Ocean Queen,'
That struck the rocks last night;
Now, lads, we'll search the shore again
Ere we do miss daylight."
And, as they search, those children
A life-epitome, [find
Death illustrated, many a vice
And virtue they do see.
Poor Penury is there to show
His burning love untold;
Was ever maiden fonder held
Than his dear bag of gold?
How tight his rigid fingers clutch!
Did ever Christian die
More true to faith than, miser, thou
To thy divinity?
(Renunciation's very self
Doth rule the miser's heart,
He grasps at all, the sordid fool,
But with the best doth part!)
Now, devotee of nobler type
His deepest chord doth tell,
To Mammon had this sailor lad
No earthly soul to sell.
That locket he, alive, did guard
With doting jealous care,
Doth now proclaim how loyal died
Fond heart to maiden fair.
Thus honest Death shall clear unfold
What artful life concealed,
As master-secret, waker hid,
Is oft by sleep revealed.
'Tis life-scene acted o'er again—
Each puppet in one part—
The rôle he, living, best did fill,
That nearest to his heart.
"In death the ruling passion strong"
Is here exemplified,
For contemplation fitting food
Those stiffened waifs provide.
Soon gentle arms do bear along
Those victims of the sea;
The humble honour now achieve
Wrapped in Death's panoply.
Oh, Death, how oft thou gain'st for us
More than we, living, won;
By thee how are our foibles hid,
How far our virtues spun!
No beater wider spreads the leaf
Than thou our excellence;
To claim thy measure, egotist
Were touched with diffidence!
There, at the village inn, doth lie
The lover, bruised and torn;
Soon, nigh his comely form shall weep
A maiden sweet, forlorn.
He, hot and flush'd, his darling left
Not many days ago,
Back she will have him stiff and cold,
White as the driven snow.
And many another heart shall ache
When tidings' voice doth sound:
She struck the rocks, the "Ocean
Queen."
And all aboard were drowned!

H. C. HILLER.

WAIFS.

Kuon, the conductor, is at present in Milan.
Victor Maurel has returned from Barcelona to Paris.
Nouvelli, the tenor, is resting at Trana, in Piedmont.
Carl Levinson, a Danish baritone, has been singing in Chicago and New York.

Verdi's *Messa da Requiem* has been given with much success in Baltimore, U. S.

The Italian season in Lisbon was brought to a close with a performance of *Poliuto*.

The Emperor of Austria has created Franz von Suppé a Knight of the Franz Joseph Order.

Carman is to be produced in German at the Thalia Theatre, New York, on the 1st October.

Sig. Giro's new opera, *Il Rinneato*, was successfully produced at Barcelona on the 7th inst.

Beniamino Cesi, the pianist, will give concerts next winter in St Petersburg and Moscow.

Masini is said to be engaged for twenty nights next season at the Teatro del Liceo, Barcelona.

"Blind Tom" has been attacked by softening of the brain and will appear no more in public.

Wagner's *Tristan und Isolde* is to be performed next season at the Court Theatre, Sondershausen.

Signorina Teodorini is engaged for the autumn and the carnival season at the Teatro del Liceo, Barcelona.

Frantz Beauvallet has completed a buffo opera, entitled *La Grange aux Belles*, the book being by Marc Chautagne.

It is rumoured that Merelli thinks of giving Italian opera next winter in St Petersburg, if he can secure a theatre.

The Italian operatic season at Santiago was successfully inaugurated with a performance of Ch. Gounod's *Faust*.

Stagno, the tenor, is staying at his country house, at Mergellina, near Naples, and will probably spend the summer there.

The tenor, Cuttica, recently at the Teatro Balbo, Turin, is now engaged at the Teatro Vittorio Emanuele in the same city.

Bataille, the bass, who belonged to the Paris Grand Opera some years ago, has been re-engaged by MM. Ritt and Gailhard.

It is said that *The Mikado* will probably be produced simultaneously at the New York Standard and Boston (U. S.) Bijou.

A successful performance of John Farmer's oratorio, *Christ and his Soldiers*, was recently given by the North New York Vocal Society.

Gayarre will open at the Paris Grand Opera in October. The operas he has selected are *L'Africaine*, *Les Huguenots*, and *Le Prophète*.

The programme at the last Musical Evening of the Berlin branch of the Richard Wagner Association contained only compositions by Mozart.

On account of serious disturbances between Frenchmen and Italians at Tunis, the authorities have ordered the Italian Theatre to be closed.

A grand gathering of musical societies, instrumental and choral, native and foreign, is to be held at St Sebastian, Spain, on the 23rd and 24th August.

A memorial is about to be erected in Lübeck to Emanuel Geibel, the well-known lyric poet, whose verses have inspired so many German composers.

The season at the Hamburg Stadttheater was brought to a close with a performance of *Lohengrin*, the 400th Wagner performance under the Pollini management.

A Symphonic Poem, entitled "Death," and dedicated to the memory of Victor Hugo, has been very successfully performed in Lisbon. The composer is Sig. Bonicioli, an Italian.

A new Mass, of which report speaks highly, by a blind young composer, Paolo Curti, a pupil of Professor Ferrarini's, was recently performed for the first time in the Cathedral, Parma.

According to letters from Buenos Ayres, the performance of *L'Africaine*, at the Teatro Colon, on the opening night of the season, did not go off as smoothly as could have been desired.

An operetta entitled *Prizes and Blanks*, music by Otto Booth, the libretto by Coombe Davies, will be performed at Mrs Lenthal Swift's evening concert, on June 29th, at Ladbroke Hall, Notting Hill.

Mdlle Therese Pollack, who last year left the Royal Operahouse, Berlin, for the Stadttheater, Hamburg, has retired from the stage, and will shortly marry Herr Weltlinger, Herr Pollini's "heroic" tenor.

A petition emanating from Anatole de la Forge, a member of the French Chamber of Deputies, and praying that a street in Paris may be named after the late Victor Massé, has been favourably received by the Municipal Council.

Max Erdmannsdörfer was lately in Berlin making engagements for the concerts of the Imperial Russian Musical Society, of which he is conductor, in Moscow. Among the artists already secured by him is said to be the lady violinist, Arma Senkrah.

Robert le Diable was recently performed at Carcassonne. The tenor sang fearfully out of tune and the audience hissed lustily. On leaving the stage, he observed in a tone of deep commiseration, "Poor Meyerbeer, he does not deserve this!"

On the 5th instant, Marie Wieck, the well-known pianist, supported by Carolina Ferni and Professor Casella, gave a concert in Turin, and a second on the 6th, when the other artists were Teresina Tua, Signorina Tancioni, and the tenor, Cuttica.

Mr Max Strakosch—says *The New York Musical Courier*—has engaged for the coming season Mdme Carlotta Patti, her husband, M. Ernest de Munck, the 'cellist, and several other artists, who will make quite a strong concert company. They are to arrive at New York about the 15th of September.

Herr Georg Ritter, the accomplished German tenor, has arrived in London, and we trust soon to have occasion to record his successful debut at some of the numerous concerts now being given. Herr Ritter is in great request at the "music-gatherings" of the aristocracy, where he is deservedly a favourite.

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